

WARREN PRESENTS

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SEPT. 1979

DRACULA '79

COLLECTOR'S EDITION

VAMPIRES OF THE MOVIES

A COMPLETE
PHOTO HISTORY

THE FILM STARS
WHO CREATED THE
**DRACULA
LEGEND**

BELA LUGOSI • CHRIS LEE
FRANK LANGELLA
& MANY
MORE



SEE SPECIAL AD ON
INSIDE-BACK
COVER!



BATULA FANGS AGAIN!



IF THIS PORTRAIT of King Vampire hasn't scared you to death already, the contents of this Eerie Issue are guaranteed to finish the job!

CARRIED AWAY

PREPARE to shake!
PREPARE to shiver!!
PREPARE to shudder!!!

PREPARE to be carried away--by the Continental Count with the Phenomenal Blood Count! For 21 terror-laden bat-ridden nightmarish years those heartless harpies who edit FAMOUS MONSTERS have labored in the vineyards (the they never drink ... wine)--have labored in the vineyards of the grapes of wrath to curl your toenails & set your teeth to chattering. Now, prepared by more than 2 decades of death, doom, dread & the diabolical, they make room in their tomb for YOU to join DRACULA in 1979. But, not content to bring you up to date on the doings of the Thirsty Count, they turn back the clock from the

Day of Langella thru the Era of Lee to the Dawn of Lugosi. (Hark! Hear the cock's warning crow as the dawning sun reddens the morning sky and the Vampire must fly to the coffin packed with his native soil!)

Here There Be Vampyres--and not only neferatus of albino white but beings of the stygian night like ... Blacula. From the Past ... thru the Present ... and on into a frightening future, we time travel you into the 21st Century to a tale of Dracula in an alien tomorrow that terrifies even the King of the Undead. When the sun has set, settle down with this magazine with this thought:

The Furnace of Hell is burning bright--Oh, Stoker Well, Great Bram, tonight!

DRACULA

LUGOSI

LIVES—in this issue



A Bride for Bela, A Ride for YOU--A Trip to Vlad Land aboard the Vampire Express "Transylvania", whose only stops are at Blood Banks. We've pulled All Stops Out to make this vampubli-cation Tops in Terror!

DRACULA '79

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DRACULA 1979

specdracular scream shocker!

FRIDAY the 13th.
Dracula Day, USA.
Langella rises from the Undead.
After thrilling & chilling nocturnal New York
theatergoers for 400 fascinating performances,
the Supernatural Saga of the Caped Count is
now available to all.
Fly!—do not walk—to your nearest movie
house to see He who completes the Immortal 3
in the pantheon of *the Draculas*:

LUGOSI
EE
ANGELLA

draculangella

We sit in nervous anticipation in the darkness
of the theater.

The screen is pitchblack.

No sound emerges from the speakers.

Our eyes try vainly to pierce the gloom.

Our ears are alert for the slightest hint of life.

Or death.

Suddenly—

A wolf howls!

Listen to *him!*—one of the Children of the
Night . . . what music *he* makes!

His baying curdles the blood.

His wail makes the Moon turn pale.

His feral whine coats an icicle on our spine.

And as we are shivering in our seats with ap-
prehension, deep beneath the ululation of the



The mast will be at half-mast after Count Dracula is discovered hanging around like this.



As one Lord to another, Lord Lawrence attempts to ward off the Lord of Darkness (unseen offshore).



The Maiden, the Moonlight, the Madness of the Vampire's Kiss

wolf a rumbling sound is born.

It grows in intensity.

Begins to attack the pits of our stomachs and rattle our bones.

Becomes the roaring of a giant.

And then, without warning, with hurricane force the screen erupts with a thunderous blast and thru foam & mist we see the mast of a storm-lashed ship . . . the *Demeter*.

A ghost ship.

Its crew: but 3!

Its cargo: several long crudely-made wooden . . . packing cases? Why do they resemble . . . coffins!

secret of the crate

The Captain and 2 remaining crewmen search thru the cargo hold investigating the crates.

The sailor grabs the crate marked . . . *DRACULA*! The Captain lends a hand to pull it aside.

Amidst booming thunder & flashes of lightning, the full fury of the storm lashing at the stricken ship, the Captain & his men attempt to throw the accursed crate overboard.

The seas are unnaturally rough and a wave nearly knocks one man off the ship.

The 2 sailors heave & strain in a frantic attempt to toss the abomination into the watery depths.

The ship is violently out of control, rocks & jagged edges protruding from the water like bared fangs! In an effort to save his men & the ship the Captain ties himself to the wheel so the winds & rough seas won't toss him overboard.

The Captain shouts at the men: "Hurry! The crate *must* be thrown into the sea!"

With waves growing higher & fiercer, winds ripping the vessel and thunder & lightning surrounding them, the men have nearly succeeded in their task when . . .

bursting a blood vessel

The crate explodes!

Some unholy nightmare has sprung to life! An arm, if it could be called that, rips thru the crate. Splinters of wood fly in all directions as a furry, filth-laden paw grips the sailor's throat!

At precisely the same instant an enormous wave splashes over the ship, crashing heavily on the deck. The hurricane has reached peak intensity now, sending the *Demeter* on a journey to nowhere.

terror in the night

The ship is tossed about like a toy in the thunderous roar of the stormy sea.

The sailor lies dead, his throat ripped asunder. And crouching beside him . . . something *unhuman*: a grotesque, furry shape, black as the hell pits of Abaddon, ferocious feral eyes fixed balefully on the frightened Captain!

Fighting to free himself from his binds the



There is no truth to the rumor this shot is from a film called DRACULA'S MUMMIES.

Captain tugs at the ropes but in vain. The wolf-thing leaps into the air and the Captain screams

While the storm continues to take its toll on the coastline. Plummeting rain is wearing into the hillside cemetery. Graves are being washed away, coffins exposed & breaking apart. A stone cross loosens & tumbles down the hillside.

The lighthouse beacon beams its warning.

But the *Demeter* does not heed.

The ship is sailing wildly in the stormy sea, its direction completely haywire.

within the walls of madness

In the center of all this chaos is a seemingly oasis of sanity.

But looks are deceiving! For this is the asylum & residence of Dr. Jack Seward (Donald Pleasence).

From a distance the glowing yellow light shining thru the windows looks warm & inviting.

But within the walls of Seward's Asylum the inmates are reacting violently to the storm, thrashing about & screaming.

Here are men & women all wearing dull, gray



Lugosi Lives in the Hypnotic Hand of Frank Langella.



Who can hold the candle to Frank Langella as Count Dracula--Lee? Lugosi? Lon Jr.? John? (Carradine). Who's YOUR Favorite?

garments, their hair shorn close to the scalp. It's a depressing & vile sight!

Utter chaos rocks the sanitarium. Nurses attempt to subdue the patients but most are too frenetic to respond to treatment.

In the days of Victorian mental care *lunatics* were treated as mere animals, kept in the most unsanitary & unhealthful conditions.

As thunder & lightning continue outside, screams & torment continue unabated inside.

the upstairs bedroom

Dr. Seward's house is attached to the sanitarium, cut off by a series of hallways & doors.

Sitting by the warmth of a fire Lucy Seward (Kate Nelligan) is speaking to her friend Mina Van Helsing (Van Francist).

As the idle chatter continues their quiet is

suddenly interrupted by the bedroom door bursting open.

"Your father needs you right away!" says one of the burly nurses.

Lucy follows the nurse, leaving Mina behind.

Mina is a bit apprehensive at having to stay alone but Lucy assures her that all is fine.

Mina pulls the covers up to her face and settles back into the warmth of the bed. Her eyes turn toward the window and she stares into the blackness of the night.

The storm continues.

Mina is somewhat frightened. Her eyes seem to be fixed on something in the inky blackness.

strange goings on

A driver & van are pulling up to Carfax Abbey. The horses neigh & whinny in the cold & miserable storm.



Death at the hands (or teeth) of Dracula can be a bit messy--as this can-dead shot testifies.



Lord Laurence Olivier (right) & Donald Pleasance are deeply concerned about the lady's comatose condition.

The driver, a tough, brawny Englishman, pounds on the Abbey door.

The massive door creaks open.

The light from within shines on a weird-looking man with a large moustache & an odd pair of spectacles. His manner is totally nasty & arrogant.

The driver insists he has a delivery for a—*Count Dracula!*

The grumpy man within, a Mr. Renfield (Tony Haygarth), tells the driver that the Count has not yet arrived.

But the driver insists that the delivery *must* be made *this night!*

Together they lift the heavy crates from the van. They are heavy in a strange sort of way. Normally a crate like this would weigh a maximum of 200 pounds. *This* crate seems to weigh a *ton!*

Heavy rain makes the cargo slippery and the crate is dropped. It rips open, belching out its strange contents—

Dirt!

mina missing

A glazed look is fixed on Mina's eyes. For some mysterious reason she seems to be drawn

toward the window.

The searchlight of the lighthouse casts its beam upon the *Demeter*, which seems to be making its way thru the storm, along the jagged rocks & toward the coast with relative ease!

But Mina is alarmed that disaster will strike. Her impulse is to cry for help but she is alone in the room and everyone else is busy with the inmates.

Some time later Lucy returns to the bedroom, hoping to relax after her ordeal with the inmates and soak up the warmth of the fireplace.

Instead the door opens to a cold & windy room!

The windows are wide open, allowing the storm to enter the room, sending rain & wind in all directions.

And what's worse, Mina is gone!

mina mesmerized

About to close the shutters to the storm, Lucy happens to see a horrifying sight outside the building.

As the lighthouse beacon in its orbit lights the hillside, Lucy sees a rain-soaked Mina walking aimlessly over the treacherous cliffs!

Lucy rushes from the house, grabbing a

lantern along the way.

"Mina!" she shouts, but her voice is silenced by the thundering of the storm.

Rushing toward the beach, Lucy discerns yet another horrible sight in the storm: a ship is approaching land, sails set and oblivious to the wind & sea, and Mina is walking toward it!

The rain-soaked ground is giving way here & there. Another grave collapses upon itself like an earthbound Black Hole.

As Lucy runs to save her friend she inadvertently falls into the open grave!

The dense fog is upon her as she tries to claw her way out of the death pit.

Reaching the top, dripping wet and her body covered with mud, she can no longer see Mina.

But she can see the doomed ship making its way into a narrow cove. It seems to maneuver on its own, seeking the inlet, finally crashing upon some rocks and coming to a standstill.

As Lucy stands and stares at the wrecked vessel her eyes fall upon—

The wolf creature!

This hound came from hell, an abomination of all that is evil, leaps from the ship. Its crimson eyes dart up at Lucy for a split second, sending shivers down her spine. It was as tho she has looked into the eyes of the Devil himself!

The creature is making its way along the shore, racing for Mina!

Lucy tries to reach her friend but the way is blocked by obstacles and is partly obliterated by fog & rain.

chills to come

All this & more is coming to you in DRACULA. What we have done here is merely scratch the surface, given you a glimpse of the opening of the movie!

Why, we haven't even met *Dracula* yet! Or Prof. Van Helsing!

With special effort & settings we have never witnessed in any version of DRACULA up until now, Frank Langella is coming to us in a most powerful way.

The horror has but slightly begun.

The asylum & Renfield & the inhabitants of this otherwise sleepy village have no idea what the night holds in store for them.

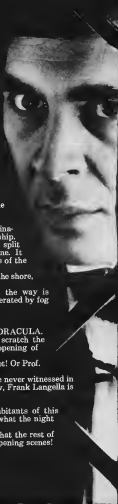
And for the viewer we can promise that the rest of the story is just as exciting as these opening scenes!

This is but a taste.

And as we all know—

Dracula has a taste of his own.

For Blood.



That Good Lurking
Young (?) Man is up
to His Old Tricks
Again as he peers
thru the window
with Evil Intent.



14 Dracula (Chris Lee) menaces Maria (Veronica Carlsen) in this latest Hammer Film Production.

When we last saw him ... Dracula was dead with a stake driven through his heart

...but you just can't keep a good man down.



"DRACULA HAS RISEN FROM THE GRAVE"

In a small village church, a boy makes a chilling discovery in the bellry. The village Priest (EWAN HOOVER) hears his cry and hurries up. Inside is the body of a young girl, with two fang-marks deep in her neck.

Time passes. Along the mountain road comes the Monsignor (RUPERT DAVIES). In the church, the priest is saying Mass, by him stands the youth, also obviously aged, showing signs of idiocy. There is no one in the church. At the local inn, townsfolk explain to the monsignor they never go to church anymore because the shadow of



One of the humorous posters for the movie advertising campaign.



The shadow of evil, cast by the infamous Count Dracula (CHRISTOPHER LEE) lies over the small village of Keinenburg. There, the Vampire's latest victim, a young girl is found stuffed in the church bell.

evil hangs over everything—a shadow cast by Dracula's Castle, high on the hill. To prove the castle is empty, the monsignor orders the priest to accompany him there, next morning. Almost at the summit, next day, the priest, terrified, agrees to wait while the monsignor carries on. Outside the gates of Dracula's Castle, the monsignor begins the service of exorcism. Thunder and lightning crash across the skies. The priest runs in fright and topples down an incline to the edge of a stream. There, buried beneath the ice, is Count Dracula (CHRISTOPHER LEE). The priest stiles, blood from his cuts trickles down, into the lips of the vampire. The priest staggers to his feet, washes away the blood. As the waters become still, he sees the dreaded vampire reflected behind him. In a moment, the priest is hypnotized. Outside his castle, the vampire sees a nailed cross and demands to know who did it. His new slave answers that it was the monsignor.

Back in the village, the monsignor prepares to leave. The grateful townspeople present him with a carved cross for ridding them of the vampire. Only the landlord (GEORGE A. COOPER) fears otherwise. At home, in Keinenburg, the monsignor re-joins his brother's wife Anna (MARION MATHIE) and her daughter Maria (VERONICA CARLSON), who is to have a birthday party. Coming, too, is Paul (BARRY ANDREWS), Maria's boyfriend. In the local cefe, packed with students, the atmosphere is gay. Waitress Zena (BARBARA EWING) dispenses beer and sausages. Paul enters, is joined by Marie. At the Mullers home, Paul shocks the party guests, admitting he is an atheist. After a row, he leaves. Zena, wending her way home in the pitch-black night, finds herself face-to-face with Dracula, who attacks her. Next morning, Paul, hurrying to the bakery where he works, discovers Zena huddled in a corner, a strange expression on her face.



As fear runs rampant through the town, the Priest falls under the Count's spell and robs a grove to get him a coffin "bed."



Christopher Lee, as the legendary vampire, sets his sights on pretty Barbara Ewing.



The Priest succeeds in driving a wooden stake through Dracula.

Later, in the cafe, Zena is joined by the owner, Max (MICHAEL RIPPER).

That night, in Keinenburg, the priest slips from his room and makes his way into the cafe's cellar. In a far corner, Dracula is rising from his coffin. He demands that the priest bring Zena. When she arrives, the vampire asks her to get Maria there, on some pretext. Upstairs, Zena tells Paul that when Maria arrives, she will bring her to him in his study. Maria arrives, looking for Paul and Zena says he is waiting in the cellar. They descend together. Zena slips a sack over Maria's head and drags her to Dracula. Paul bursts in and Maria struggles



The sight of the crucifix repels the evil Dracula.



The evils of Dracula seem to attract the girls. But, beware . . .



Dracula attempts to charm Maria into eternal sleep.



Dracula lashes out at one of his enemies.

away and rushes to Paul. Dracula, furious, kills Zene, then tells the priest to get rid of the body. Paul and Maria go back to her home, and he leaves. Watching, from behind a tall chimney, is the priest. Next day, Paul asks the priest to take a note to Marie. The priest burns it and hurries to tell Dracula the girl is alone, in her bedroom. That evening, Anna goes to her daughter's room and finds Marie slumped across the bed, but does not notice the two fang marks in her throat. The monsignor, however, does. The next evening, Dracula rises again, dashes across the rooftops and slides into Marie's room, where she waits. Waiting, too, is the monsignor, hiding in the shadows. At the sight of the crucifix, Dracula runs off.

The monsignor, felled by the priest, instructs Paul on how to fight the vampire. Paul sees the priest in the streets and brings him along to Marie's home. At the sight of the priest, the monsignor cries out, and dies. That afternoon, the priest, fighting to escape from the vampire's powers, succeeds with the aid of the crucifix. He explains to Paul what has happened. Together, they set out after Dracula. Finding him, Paul drives a stake into Dracula's body, but because he is unable to say a Latin prayer, the vampire escapes. Paul hurries back to Marie and finds Dracula there. Paul is knocked down in a fight. The vampire, the priest and Marie climb into the hearse and gallop off to Dracula's castle. Paul revives and sets off in pursuit. At the castle, he confronts Dracula, who is dragging Marie behind him. They fight. Paul trips Dracula over the edge of the mountain wall. The vampire impales himself on a crucifix lying in the valley below. The priest arrives and says the prayer which convinces the struggling Dracula it is the end. With a terrifying cry, he disappears into the mist.

END

The End finally comes for Chris, with a crucifix through his heart.



A NIGHTMARE OF HORROR!



DRACULA

BELA LUGOSI • DAVID MANNERS
HELEN CHANDLER • DWIGHT FRYE

and EDWARD VAN SLOAN

A TOD BROWNING Production

from the famous play and novel by
BRAM STOKER



"Come, my friend! Don't be afraid. Put down that gun with the silver bullet, break that annoying wooden stake, don't insult my aristocratic nostrils with the odor of garlic. Wolfsbane, bah!—that is for superstitious peasants. Come! Be brave. Join Bram Stoker, Dwight Frye, Edward Van Sloan, Tod Browning and me . . . in Eternity! Turn this page, if your heart is strong and your blood is rich & red, and let me guide you into the realm of the . . . Undead!"

DRACULA



bela's broadcast

On 27 March 1931, the voice of Dracula was heard on the air. To listeners in Hollywood, Los Angeles, Beverly Hills and environs, Bela Lugosi addressed the following message over radio station KFI. The message is reproduced from a typewritten sheet glued 32 years ago into Lugosi's scrapbook. I have the feeling that Bela composed & typed this speech himself, so I am presenting it in print exactly as it appears in his scrapbook, in his own spelling, grammar, punctuation. FJA

I read the book, "DRACULA", written by Bram Stoker, eighteen years ago, and I always dreamed to create and to play the part of "DRACULA". Finally the opportunity came. Horace Liveright, stage producer of New York, acquired the stage rights of the novel and he chose me for the part. I have played the role of "DRACULA" about a thousand times on the stage, and people often ask me if I still retain my interest in the character. I do—intensely. Because many people regard the story of "DRACULA" simply as a glorified superstition, the actor who plays the role is constantly engaged in the battle of wits with the audience, in a sense, since he is constantly striving to make the character so real that the audience will believe in it.

Now that I have appeared in the screen version of the story which Universal has just completed, I am of course not under that daily strain in the depiction of the character. My work in this direction was finished with the completion of the picture, but while it was being made I was working more intensely to this end than I ever did on the stage.

Although "DRACULA" is a fanciful tale of a fictional character, it is actually a story which has many essential elements of truth. It was born and reared in almost the exact location of the story, and I came to know that what is looked upon merely as a superstition of ignorant people, is really based on facts which are literally hair-raising in their strangeness—but which are true. Many people will leave the theatre with a shiver at the fantastic character of the story, but many others who think just as deeply will gain an insight into one of the most remarkable facts of human existence. "DRACULA" is a story which has always had a powerful effect on the emotions of an audience, and I think that the picture will be no less effective than the stage play. In fact, the motion picture should even prove more remarkable in this direction, since many things which could only

be talked about on the stage are shown on the screen in all their uncanny detail.

I am sure you will enjoy "DRACULA". I am sure you will be mightily affected by its strange story, and I hope that it will make you think—about the weirdest, most remarkable condition that ever affected mankind.

I Thank You.

from book to play to picture

"Dracula" was first published in London, England, in 1897, by Constable. The First Edition contained 400 pages.

Two years later, "Dracula" crossed the ocean. The first edition in America was published by Doubleday & McClure Co. in 1899 and contained 373 pages — approximately 58,800 words.

For more than a quarter of a century it thrilled millions the world over in many editions & many languages. Then, in 1927, it first appeared in play form, its close to 58,000 words condensed to approximately 18,700 words of stage dialog & direction by Hamilton Deane & John L. Balderston.

And Lugosi donned upon his shoulders the cape he was born to carry.

In the ensuing 3 years that he essayed the role in America & Europe, "each performance required intensive mental concentration & a complete assumption of the morbid spirit of terror in order to give his portrayal maximum effect," reported one Robbin Coons.

As Dracula's nemesis, Edward Van Helsing became well-established in the role of Dr. Van Helsing, vampire exterminator, by portraying the character for 94 weeks on the stage.

The final screenplay was written by Garrett Fort from Ted Browning's adaptation of the stageplay, with additional dialog by Dudley Murphy.

Browning directed.

Cameraman was none other than Karl Freund, photographer of METROPOLIS!

who to play the thirsty count?

This was one for Robert Hipley: Believe It Or Not it was not always a foregone conclusion, a clearest decision, that Bela Lugosi would portray Dracula on the screen!

Before the final die was cast, at least 4 other actors were considered for the immortal role:

Conrad Veidt, of CALIGARI, MAN WHO LAUGHS and STUDENT OF

PRAQUE fame, who no doubt would have been magnetic & magnificent in the role. Oddly enough, in 1920 Veidt appeared together with Lugosi in JANUS-FACED, a silent German version of the perennial Robert Louis Stevenson favorite, DR. Jekyll & MR. HYDE.

—Paul Muni, a character star (Academy Award winner) who has not been much associated with fantasy in his career, ANGEL ON MY SHOULDER (United Artists 1946) being an exception that comes to mind, an image-movie in which Claude Rains portrayed His Satanic Majesty.

—Ian Keith, primarily a specialist in villainous roles in costume specialties.

—And one Wm. Courtenay, about whom I am afraid I know nothing at all (and about whom I am certain someone more knowledgeable & elderly than I will write in to inquire how I could be so grossly ignorant of the fact that he created the character of Svengali on the New York stage, played Maspin 3000 times to pecked houses or was one of Rossum's robust non-rust robots).

The heroine, Helen Chandler, was a natural for the cast, having appeared the year before in OUTWARD BOUND, adapted from Sutton Vane's spirit-world play of a hostess of people who did not know they were dead & on their way to Judgment. (OUTWARD BOUND was remade in 1944 as BETWEEN TWO WORLDS.)

somebody down there liked him

But somebody below in Beckenbushville must have had a soft spot on their pitchfork for Bela and got in there & pitched, making it hot at the Front Office of Universal, so that at the penultimate moment (also known as the Old Nick of time) sanity prevailed and Bela Lugosi was irrevocably cast as Screen Dracula #1.

NOTE: By actual count of Man Aging Editor Avril Lorraine, it has been determined that the late Mr. Lugosi's scrapbook contains 796 separate references to & reviews of DRACULA. And it is illuminating to note, in culling thru these hundreds of clippings to bring you the cream of the crop, just how many errors crop up! If you think there are printing mistakes in FM, you should examine the newspapers:

Before he became universally known, Lugosi sometimes had his first name spelled by the press with two Ps—Bella. His last, Lugosi & Lugosy!

On several occasions his first name was even erroneously printed as Zela! And the title itself was once referred to as Draculfi!

THEY ARE BOTH DANCING IN THE LATE 1930s
BY THE CHOREOGRAPHER, CHOREOGRAPHER, IN THE CHOREOGRAPHER
CHOREOGRAPHER, IN THE CHOREOGRAPHER



In the moonlight stood 3 young women. I thought I must be dreaming for tho the moonlight was behind them they threw no shadow on the floor. Two were dark & had high aquiline noses like the Count and great dark piercing eyes that seemed to be almost red when contrasted with the pale yellow moss. The other was fair, with great wavy masses of golden hair and eyes like pale sapphires. All 3 had brilliant white teeth that shone like pearls against the ruby of their voluptuous lips. There was something about them that made me uneasy, some longing & at the same time some deadly fear.



One paper reported that he began playing the Dracula role on the stage in 1917!—altho most agreed that 1927 was the correct year.

In any event, DRACULA was filmed with Bela Lugosi as its star & first released to the world on 14 February 1931, February 14th—what a Valentine's present to the Imaginative. . . !

In its original length, DRACULA contained 973 feet of film & ran 73 minutes.

bela believed in browning

The late Tod Browning was directly praised by Lugosi in these words:

"On the stage the actor's success depends wholly on himself. He goes onto the stage & gives his performance in what to him seems the most effective manner. But in the studio the responsibility is shifted to the director, who controls the actor's every move, every inflection, every expression.

"In playing in the picture I found that there was a great deal that I had to unlearn. In the theater I was playing not only to the spectators in the front rows but also to those in the last row of the gallery, and there was some exaggeration in everything I did, not only in the tonal pitch of my voice but in the changes of facial expression which accompanied various lines or situations, was necessary. I 'took it big,' as the saying is.

"But for the screen, in which the actor's distance from every member of the audience is equal only to his distance from the lens of the camera, I have found that a great deal of the repression was an absolute necessity. Tod Browning has continually had to 'hold me down.' In my other screen roles I did not seem to have this difficulty but I have played Dracula a thousand times on the stage & in this one role I find that I have become thoroughly settled in the technique of the stage & not of the screen. But thanks to director Browning I am unlearning fast."

sets set record

Many sources reported at the time that:

Some of the most remarkable sets ever made & certainly the most unusual ones ever erected at Universal Studios are being used in the filming of DRACULA, the strange story which brings to the screen what has been acclaimed as "the weirdest character in fiction"—Count Dracula, a human vampire who lies dead in his casket during the daytime only to rise during the hours of darkness



"His face was a strong—o very strong—aquiline, with high bridge of the thin nose & peculiarly arched nostrils; with lofty domed forehead & hair growing scantily round the temples but profusely elsewhere. His eyebrows were very massive, almost meeting over the nose, and with bushy hair that seemed to curl in its own profusion. The mouth, so far as I could see it under the heavy moustache (Lugosi, of course, did not wear a moustache in his characterization), was fixed & rather cruel-looking, with peculiarly sharp white teeth; these protruded over the lips, whose remarkable ruddiness showed astonishing vitality in a man of his years."—Stoker.

& feast on the blood of living persons.

The earlier sequences of this terrifying drama are laid in Dracula's Transylvanian castle, a great stone structure fallen into ruin & decay and deserted for 500 years except for its one ghostly occupant. Massive columns support the ceilings & even the floors are made of stone flagging. The fire place in the great central hall is higher than a man can reach.

The entire interior, begrimed with the dust of centuries, is festooned with cobwebs, one of these great silk-

an meshes being more than 18" in diameter & extending entirely across the grand stairway. The wall hangings droop in tatters, blackened with age & dust. Fallen blocks of granite litter the floors & enormous trees thrust their dead branches in at the window openings. The scene is one of utter desolation.

Later the scene of DRACULA shifts to England and here the sinister Count takes up his abode in a deserted abbey, the one place in the country which most resembles his castle in Transylvania. The ancient building is of stone inside & out and much of the action takes place below the level of the land, in the vaulted burial crypt, where Dracula lies each day in a semblance of death in a great box-like coffin lined with his native earth.

fax about carfax

When Dracula takes up residence in Carfax Abbey, the word goes out thru the nation's newspapers:

"Universal City has become a veritable chamber of horrors!"

Columnists reported: "Dracula", perhaps the most gruesome & at the same time one of the most fascinating stories in English literature, has just gone into production & is planned as one of Universal's most lavish photoplays for the coming season.

"DRACULA deals with human vampires & the horrible lives of the 'undead', those strange creatures who rise from their graves at night & feast on the blood of the living. The studio's largest sound stages are necessary to house some of the gigantic sets for the picture

looking backward at bela lugosi

On 18 Oct. 1930 in EXHIBITORS HERALD-WORLD, Edward Churchill wrote:—

Bela Lugosi is better fitted for the role of Dracula, I think, than anyone any place. He looks like Count Dracula. He is Count Dracula, the blood-sucking "half-dead" vampire who peers thru cobwebs, changes himself into a wolf & then into a veil of mist. Lugosi is a find of Carl Laemmle Jr. He has been given a 3-year contract at Universal. More than \$400,000 (Depression dollars, more like \$1 million by today's standards) is being spent on the production. The book itself is reported to have sold more copies than any other book except the Bible. (And small wonder, with jacket blurbs & rave

"Welcome to my house! Enter freely & of your own will!"



Renfield kneels & acknowledges
allegiance to his evil master.

As mold founts, Renfield prepares to break his
fast & appease his horrible, unholy appetite.



No ordinary bat, that, which attacks the har-
rified hero & his hypnotically entranced Lucy.



Renfield chills as he listens
to "the children of the night."



THE COUNT

Never did I imagine such wrath & fury, even to the demons of the pit. His eyes were positively blazing. The red light in them was lurid, as if the flames of hell-fire blazed behind them. His face was deathly pale & the lines of it were hard like drawn wires; the thick eyebrows that met over the nose seemed like a heaving bar of white-hot metal. With a fierce sweep of his arm—(From the Journal of Josethae Harber.)






Dracula in the doorway of his Castle. From Dr. Seward's Diary we learn a rarely referred to conjecture about him: his first name! "My friend Arminius of Bede-Pesth University tells me that he must indeed have been that Valverde Dracula who won his name against the Terh. If it be so, then he was no common man; for in that time, and for centuries after, he was spoken of as one of the cleverest, most cunning and bravest of men. That mighty brain and that iron resolution went with him to his grave and are even now arrayed against us."



Dracula's disciple, Dwight Frye, weakens before Van Helsing's potent sprig of wolfsbane.



The end draws nigh for Dracula as his coffin is discovered.

I saw the Count lying within the box upon the earth. He was deathly pale, just like a waxen image, and the red eyes glared with the horrible vindictive look which I knew too well. (When he died) it was like a miracle: before our very eyes, and almost in the drawing of a breath, the whole body crumbled into dust and passed from our sight.—Dr. Harker.

"The Draculas were a great and noble race, though now and again were held to have had dealings with the Evil One. They learned his secrets in the Scholomance, amongst the mountains over Lake Hermanstadt, where the devil claims the tenth scholar as his due. In the records are such words as *stregaica*—witch, *ardog* and *pakal*—Satan and hell; and in one manuscript this very Dracula is spoken of as *wampyr*."—Professor Arminius.



Cunning Van Helsing catches Count off-guard with mirror-box that betrays his secret,



Dracula reacts instinctively, smashes the mirror-box.



Madman or martyr? Van Helsing studies rabid Renfield.



The Count cannot conceal his centuries-old thirst for blood when Renfield pricks finger.



Dracula exerts his full fiendish power on Van Helsing the vampire-fighter, Van Helsing . . .



. . . produces protection in the sick of time: the crucifix!





The women closed round whilst I was aghast with horror; but as I looked they disappeared. They simply seemed to fade into the rays of the moonlight and pass out thro' the window for I could see outside the dim shadowy farms for a moment before they entirely faded away. Then the horror overcame me and I sank down unconscious.

reviews like these: "Dracula! Dead 600 years yet still living! Was he beast, man or vampire? One of the most famous novels of its kind in the world, it has thrilled 2 generations of readers with the horror of its story, the mystery of its unfolding & the suspense of its climax. Those who have read it have never been able to forget it, for the thrill & magic of the story leave a lasting impression on the mind. It is impossible to describe the plot of Dracula. You have to read the book to get the full terrifying, thrilling effect of one of the most dramatic & imaginative stories of mystery & the supernatural ever written."—from Grosset & Dunlap jacket, and on the back of the dust wrapper: "Never before has a play so remarkable in its thrills and

so completely overwhelming in every respect been staged in this town'... An ample feast of the uncanny & supernatural'... These were some of the press notices which preceded the play Dracula from London where it ran for 3 years. New York theatergoers, hardened to sensational mystery plays, were skeptical. Yet at every performance of this weird, uncanny piece, women shrieked & men gripped their chairs at the blood-freezing scenes before them." The DAILY MAIL declared: "In seeking a parallel to this weird, powerful & horrible story, our minds revert to such tales as "The Mysteries of Udolpho", "Frankenstein", "Weathering Heights", "The Fall of the House of Usher" & "Marjery of Qualber". But Dracula is even more appalling in its

gloomy fascination than any of these."

"One phantasmal ghostliness follows another in horrid swift succession"—LIVERPOOL DAILY POST. "He drank human blood! To live, this mysterious nobleman had to have the elixir of life, sucked from the veins of the living. As a steady best-seller over the years and an all-time great motion picture, Dracula, with his vampires, werewolves, hypnotists & restless dead has chilled the spines & carded the blood of readers throughout the world."—Penguin's paperback edition. "There is nothing in English fiction which can be compared with this novel of the Vampire world."



DWIGHT FRYE (in VAMPIRE BAT) as we will always remember him: just the Mom-loving apple-pie eating All-American Boy.

dracula's disciple "RENFIELD!"

by bob scherl

YES, MASTER!" Two words... and every red-blooded filmmonster fan knows instantly who is being referred to. DWIGHT FRYE. Man of Mystery. Man of Madness. Public Looney #1.

the devil's messenger

From the time he stepped thru **THE DOORWAY TO HELL** in 1930 (a Warner Bros. film) till he died in 1943, he was a favorite supporting player & character actor, specializing in fiends & maniacs.

Audiences loved him.

Ironically, his career spanned exactly thirteen years.

Listen to him again in your mind's ear. Hear:

"He came & stood below my window in the moonlight and he promised me things... Not in words... hut by doing them... By making them happen! A red mist spread over the lawn, coming on like a flame of fire. Then he parted it and I could see that there were thousands of rats, with their eyes blazing red—like his—only smaller. Then he held up his hands & they all stopped & I thought he seemed to be saying: 'Rats! Rats! Ratss! Thousands! Millions of them, all red blood! All these will I give to you if you will obey me!'" Renfield to Van Helsing in **DRACULA**, 1931.



The torture torch. Only it was Dwight who got scorched, if not fried, before he died of a hangup.



At an early stage of his career, Frye gets a throat massage from ear to ear by Frederick Pym as the Thirsty Count in a stage version of DRACULA.



A little grave-rabbing now & then is relished by the beast in men. Frye liked it so much in FRANKENSTEIN he decided to try it again in THE CRIME OF DR. CRESPI, one of Poe's ptx, this one made in '36.

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dracula's demented do-badder

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"Ha! Here's fire for you!" Fritz to the monster as he terrifies him with flames. FRANKENSTEIN, 1931.

"It was a very fresh one... I gave the gendarme 50 crowns... It was a police case." Karl in BRIDE OF FRANKENSTEIN as he delivers a fresh heart to Drs. Frankenstein & Pretorius (Universal, 1935).

These lines are but a sampling of the many scenes in classic horror films that were immeasurably enhanced by the presence of Dwight Frye. Altho he was never considered a star in the Hollywood sense, he was—and is today—recognized by horror film fans as one of the truly terror-inspiring actors. His appearance in a film was bound to make the evening's entertainment that much more bone-chillingly exciting.

a scar is born

Dwight Frye was born in Salina, Kansas, on 22 February 1899. His family moved to Denver, Colorado, shortly thereafter where he lived thru his highschool years. In his midteens he became enamoured of the stage and attended plays put on by the local Denver Stock Company as well as those presented by traveling stock companies passing thru Denver.

Frye's parents were conservative and not oriented towards the theatrical profession. They insisted that he enroll in business college but after several months he left for his first part with the Denver Stock Company, playing the juvenile lead. His debut was a success and he was on the road to a career that would lead him to the wilds of the Carpathian Mountains, helping create a monster, and, in later films, helping to destroy that same monster.



Almost identical poses, tho taken some years apart: the young Frye as he really looked (a portrait taken by the White Studios while he was playing on the stage in New York in the 20s) and made up as Kori by Jack Pierce in 1935 for **BRIDE OF FRANKENSTEIN**.

After several successful years in Denver playing both secondary & leading roles, he took a train to New York, determined to make it big on Broadway overnight. To his despair he realized after several months that no one cared—he was only another hopeful face in the sea of thousands waiting in vain for the Big Break. Almost out of funds, he accepted a small role in a vaudeville act entitled "Magic Glasses." He toured for 40 weeks in this show and followed it immediately with a road company tour in the successful play "La La Lucille". At the finish of this tour, Dwight joined a stock company in Pittsfield, Mass., and toured for several years in many shows. While playing in "Twin Beds", New York producer Brock Pemberton spotted him & engaged him for a key supporting role in his Broadway production of "The Plot Thickens." The critics praised him—and he was on his way.

the devil to play

Thruout the 1920s, Frye received increasingly important roles in a variety of plays, including "Rita Coventry," "Love Habit," "Sitting Pretty," "Goat Song" & "Puppets", in which he played the piano-playing villain. One play of particular importance was **THE DEVIL IN THE CHEESE**, which starred Fredric March & a mysteriously-handsome continental actor named Bela Lugosi. Thus did Renfield meet the Count

for the firsttime. But Dwight's spider-&-fly eating days were still 5 years away.

Frye continued successfully on the Broadway stage thru 1929, when the critics voted him one of the 10 Best Actors of the legitimate stage. Inflated with success & striving forward with the urging of his young bride Laurette to spur him on, he decided to go to Hollywood and try to conquer the film capital.

Shortly after his arrival, Warner Bros. signed him for several films. In the first, **DOORWAY TO HELL** (1930), he played a machine-gunning psychotic hood who obviously relished his work. After completing his second Warner feature the same year, **MAN TO MAN**, he was signed by Universal for the greatest role of his career: Renfield in **DRACULA** (1931).

renfield meets his master

Tho warned not to go to the castle by superstitious villagers, the mild-mannered real estate agent proceeds thru the wilds of the mountains, where he is met by Dracula's coach. By the time he notices there is no driver and a bat seems to be guiding the horse to its destination, it is apparent to Mr. Renfield that all is not quite right. That is nothing compared to his astonishment at seeing the Count walk thru spiderwebs without disturbing them. However, being a businessman



"Good ev-en-ing, Mis-ter Ren-field." Frye gets one of Lugosi's earliest . . . stairs.

he knows it will all be over soon and he will be safely home with a sizeable check for having sold DRACULA Carfax Abbey. But it's all over for poor Renfield in a different way, as Dracula transforms him into a sort of second grade vampire—not drinking the blood of humans but insects & rats. He assists Dracula in his scheme to have Mina & Lucy join him in the grave but in his few moments of creeping sanity warns Van Helsing & the rest about the horror of Dracula and in the end unknowingly leads his vampire master to his doom. Dwight Frye's performance as Renfield is a classic in the truest sense and his finest film portrayal. He was the only actor other than Boris Karloff who ever threatened to upstage the great Lugosi in one of his films.

Following DRACULA, that same year Frye returned to Warners to play Wilmer Cook, the psychotic, sadistic & cowardly gunslinger in the first version of THE MALTESE FALCON. To see how well suited he was for the role, one only need to see Elisha Cook's performance of the same role in the classic Bogart-Greenstreet-Lorre version made 10 years later.

Bela Lugosi reteamed with Dwight for a Charlie Chan thriller, THE BLACK CAMEL (1931), several months after completing DRACULA. Altho Bela as a mysterious fortune teller was the prime suspect, he turned out to be merely a red herring—the butler DID commit the murder in this film—as played by Dwight Frye.

He returned from Hawaii after the completion of BLACK CAMEL to portray his other classic

character for the first time—Fritz in James Whale's FRANKENSTEIN (1931). This was to be another reteaming of the great Lugosi with Frye but Bela bowed out prior to production and thus began Dwight's first meeting with another stock company veteran—Boris Karloff.

fritz & frankenstein

The graveyard was quiet as the mourners departed. Dr. Frankenstein & his hunchback assistant rose up from hiding to dig up the freshly-interred corpse. With a pause along the way for Fritz to cut down the body of a hanged criminal, the unholy pair hurried back to Frankenstein's laboratory to assemble the various parts of the 2 corpses to make one usable body. Before the patchwork creature could be brought to life a fresh brain had to be obtained, so Fritz hobbled off to the medical school to steal one. If only he hadn't been so clumsy & half-witted, things might have been different! He dropped the normal brain, destroying it, and instead furnished the creature with an abnormal brain—the brain of a criminal.

The creature was brought to life and it was soon apparent that the good doctor's creation was not all he had hoped it would be. The beast was chained in the cellar, not comprehending its own existence. Fritz could not bear to leave the creature alone and tormented it with a torch of fire—the monster's greatest fear. But unfortunately he came too close—and the monster



The notorious Dr. Pretorius (Ernest Thesiger) giving Dwight quite a fright as he tries to talk him into something inglorious in **BRIDE OF FRANKENSTEIN**.

soon put an end to Fritz, leaving him hanging lifeless from the ceiling as his own body had once hung before Fritz cut it down & helped breathe life into it.

Frye's performance was memorable and much of the humor he gave the character has to be seen visually—such as when he is going down the long castle steps to answer the door. Obviously annoyed at the intruders, he keeps pausing to pull up his socks, becoming ever more irritated.

for bat or worse

Frye's next horror film was **THE VAMPIRE BAT** (1933), in which he co-starred with Lionel Atwill, Melvyn Douglas & Fay Wray. He portrayed Herman Glibb, a simple-minded peasant similar to the mad Renfield. Poor Herman really loved his bats, walking about with them, petting their knobby heads & stroking their webbed wings. Unfortunately for him, the local villagers thought that he & his bats were responsible for the vampire murders—and summarily executed him without trial. The real murderer was later revealed to be Lionel Atwill, the "good" doctor.

karl & karloff

That same year Frye did a bit part as a reporter in James Whale's **INVISIBLE MAN**. To make up for his lack of screen time in that



Life was just a circus for Dwight in **CARNIVAL LADY** (1937). Here he's letting his best side show.



Looks like Fritz's old buddy has been hanging around too long. We'd say he's all skin & bones—except where's the skin?



"Die, Uncle, Die!" is the cry of Frye in scene cut from *BRIDE OF FRANKENSTEIN*. (Learn why in article.)

one, Whale gave him the juicy role of Karl in his next film, *BRIDE OF FRANKENSTEIN* (1935). The part was originally a great deal longer than what exists in the current version—a whole subplot involving Frye with the murder of his uncle was excised from the film after its initial previews & first run due to excessive running time. Stills exist that show some of these sequences but unfortunately the edited segments of the film seem to be lost. However, what remains is quite good: Frye as Karl (originally "Fritz" in the shooting script) is this time assistant to Dr. Septimus Pretorius as portrayed with incredible relish & wit by Ernest Thesiger. He is back to his old habits of grave-robbing & assisting in the lab. His great moment comes when Pretorius sends him out for a fresh heart for the bride of the monster. He goes away mumbling about how he'll kill a girl, excited at Pretorius' promise of a thousand crowns for the organ. He does the job well but lies to a non-believing Dr. Frankenstein about the source of the heart—claiming to have obtained it from the morgue. Pretorius cares little about the source, and Frankenstein, having gone so far already, chooses to ignore the true circumstances but not without a distasteful scowl. Poor Karl is once again finished off by Boris Karloff's monster—this time thrown hundreds of feet to his doom from the top of the castle tower.

from poe to poor

That same year Frye appeared in *CRIME OF DR. CRESPI*, receiving second billing as Erich Von Stroheim's assistant. Based loosely on Poe's

"Premature Burial," Frye is on the side of good this time, thwarting Von Stroheim's plans to bury his enemy alive.

Dwight Frye's great roles were now behind him. He returned to the stage in *Night Must Fall* in 1937 and *Dracula* on several occasions, both with & without Lugosi. He continued to work in films but never in roles of major importance. His appearance in *SON OF FRANKENSTEIN* (1939) as an angry villager was cut from the finished film because it ran too long.

He played an angry villager in the next 2 films in the *Frankenstein* series, *GHOST OF FRANKENSTEIN* (1942) & *FRANKENSTEIN MEETS THE WOLF MAN* (1943). In the former he wanted to blow up the castle, in the latter he wanted to blow up the dam so the flooding waters would destroy the castle. Neither part was of great length or importance but at least audiences were able to see a bit of Dwight Frye altho important & meaty roles were not to come his way again.

In 1943 he had his last horror role, a sizeable one in a PRC mini-epic, *DEAD MEN WALK*. In this one he was Zolar, assistant to vampire George Zucco (the man with the neon eyes). Zucco plays a dual role, that of the evil vampire & his brother the kindly town doctor. Zolar brings the vampire back to life and runs around doing his bidding for him, much as Renfield did for Dracula, only on a low budget. Frye is killed in the last reel in a battle with good brother Zucco—who goes on to battle with vampire Zucco, as all perish in flames at "The End". While Frye & Zucco turned in fine performances, the film left much to be desired.



Renfield, on a starvation diet of flies & spiders, appears to have it ... maid.



A coffin spell in *DEAD MEN WALK*. Sorry, folks, but evidence is evidence: the only scene in which Dwight was ever ... boring.

too young to die

Frye went on to make several more films, his last being *DANGEROUS BLONDES* with Rita Hayworth. He died on 7 November 1943 at the young age of 44. The cause of death was a heart attack, apparently brought on by the strain of working nights in a wartime aircraft plant to support his family while playing hit roles for very little money by day. Like his friend Bela Lugosi, Frye was a victim of the Hollywood System which rarely used him to the best of his ability. However his finest moments as Renfield, Fritz & Karl are still remembered & appreciated today, long after most supporting players have been forgotten. It is a testament to his brilliance as an actor that we pay homage to the small but mighty maniac—everybody's favorite mad assistant—**DWIGHT FRYE**.

The following is a filmography. He may have done other unbilled bits not listed here and it is known for certain that he starred in a nudist colony film in the 30s—mostly hiding in the bushes watching the camp members play volleyball—but unfortunately the title is unknown.

FRYE'S FILMS

THE DOORWAY TO HELL—1930—WB
BARBER JOHN'S BOY—1930
MAN TO MAN—1930—WB
DRACULA—1931—Univ
MALTESE FALCON—1931—WB
THE BLACK CAMEL—1931—Fox
FRANKENSTEIN—31—U
ATTORNEY FOR THE DEFENSE—32—Col
BY WHOSE HAND (MURDER EXPRESS)
 —32—Col
THE WESTERN CODE—32—Col
A STRANGE ADVENTURE (THE WAYNE MURDER CASE)—32—Monogram
THE VAMPIRE BAT—33—Majestic
THE CIRCUS QUEEN MURDER—33—Col
THE INVISIBLE MAN—33—U
BRIDE OF FRANKENSTEIN—35—U
ATLANTIC ADVENTURE—35—Col
THE GREAT IMPERSONATION—U—35 (as the monster of the black bog)
THE CRIME OF DR. CRESPI—Rep—36
FLORIDA SPECIAL—Par—36
ALIBI FOR MURDER—36—Col
BEWARE OF LADIES—36—Rep
GREAT GUY—36—Grand Natl
SEA DEVILS—RKO—37
THE MAN WHO FOUND HIMSELF—37—RKO
THE ROAD BACK—37—U
SOMETHING TO SING ABOUT—37—Grand Natl
RENFREW OF THE ROYAL MOUNTED—37—Grand Natl
THE SHADOW (CARNIVAL LADY)—37—Col
WHO KILLED GAIL PRESTON? (MURDER IN SWINGTIME)—Col—37
THE INVISIBLE ENEMY—Rep—38



SINNERS IN PARADISE—Univ—38
FAST COMPANY—MGM—38
THINK IT OVER (Short: *Crime Does Not Pay*
#19)—MGM—38
NIGHT HAWK—Rep—38
ADVENTURE IN SAHARA—Col—38
SON OF FRANKENSTEIN—U—39
THE MAN IN THE IRON MASK—UA—39
CONSPIRACY—RKO—39
I TAKE THIS WOMAN—MGM—39
DRUMS OF FU MANCHU—Rep—40 (serial,
Chapt. 5 only)
GANGS OF CHICAGO—Rep—40
PHANTOM RAIDERS—MGM—40
SKY BANDITS—40—Mono
MYSTERY SHIP—41—Col
SON OF MONTE CRISTO—UA—41
THE PEOPLE VS. DR. KILDARE—MGM—41
THE BLONDE FROM SINGAPORE—Col—41
THE DEVIL PAYS OFF—Rep—41
SLEEPYTIME GAL—Rep—42
THE GHOST OF FRANKENSTEIN—U—42
DANGER IN THE PACIFIC—U—42
PRISONER OF JAPAN—PRC—42
FRANKENSTEIN MEETS THE WOLF MAN
—U—43
DEAD MEN WALK—PRC—43
HANGMEN ALSO DIE (Director: Fritz Lang)—
UA—43
SUBMARINE ALERT—Par—43
DANGEROUS BLONDES—Col—43

beware the prince of darkness—

BLACULA

the vampire from the veldt

Transylvania. 1815. Castle Dracula. The Thirsty Count himself is entertaining visitors from the Dark Continent, Manuwalde (William Marshall) and his wife Luva (Vonetta McGee). We see Count Dracula in a more unsavory light than has ever been displayed before. In point of fact, he becomes downright insulting to the dignitary from Africa.

Luva, looking with love & admiration at the handsome figure that is her husband, explains to her host: "Manuwalde is the crystallization of our people's pride."

Manuwalde is modest. "Luva does me too much credit," he says. "My people are eager to bring our ancient culture into the community of nations."

Dracula displays sarcasm. "That will take a great deal of time. Alas, such a charming couple on such a futile mission."



Nothing makes a vampire quite as cross as a . . . Well, you can finish that one yourself. Provided the vampire doesn't finish you first!

Manuwalde does not understand. "Surely not futile, Count Dracula. With help from personages such as yourself we hope to succeed. . ."

Dracula rudely cuts him short. "But to totally abolish the slave trade—I find that . . . unrealistic. Slavery has certain merit, I believe."

Manuwalde is offended—rightly so. "Merit?" He is barely able to control his temper. "You see merit in barbarism?"

Dracula's gaze lingers meaningfully on Luvu as he replies, "Barbarous from the standpoint of a slave, perhaps; intriguing and delightful from mine. Take your wife, for instance—"

Manuwalde rises from his place at the dining-room table. The veins stand out in his forehead as he asks hoarsely, "Sir—are you *ill*?"

Sunvely, Dracula ignores the implication, continuing in a fashion which causes Manuwalde to state flatly: "I find your manner most

foul. You're behaving like an animal."

Dracula taunts him: "Really? Let us not forget, it is *you* who comes from the jungle."

This is the final straw. "Come," says this prince of an African country, "we are leaving, Luvu."

Dracula: "I think not."

the "birth" of blacula

Manuwalde: "How dare you!" He lunges at Dracula but Dracula strikes him a brutal blow, causing him to reel backward.

Stumbling against a metal torch holder, Manuwalde grasps it like a weapon and strikes Dracula as he lunges at him.

Dracula doubles over in pain, momentarily stunned, and Manuwalde rushes to rescue Luvu.

Dracula quickly recovers and, infuriated, cape whirling behind him, practically *flies* at the horri-



If you meet Blaculo this close and he's looking this mean it's—too bad.

fied pair, his face contorted with rage. Manuwalde is paralyzed by the insane fury of this seemingly invincible foe but rouses himself to self-defense when the demon seizes him by the throat and attempts to throttle him.

In a wild fight that ensues, Manuwalde temporarily bests Dracula and rushes over to the terrified Luva again. They are about to flee the castle when—

Dracula rises. His cape is extended in the hat-like position, blacking out whatever is behind him. (We shall learn—to our horror—in a moment.) All that is visible at the moment are the eyes of the vampire, glowing like two yellow coals. As the Count drops one arm and swings around, pointing with the other at Manuwalde, we see:

Two servants.

Pale...lean...*hungry*.

An unearthly quality permeates their being.

Dracula and his servants move as one upon their helpless victims—and suddenly fangs are bared for the attack! With wild animal shrieks the ghoulish creatures descend on the doomed pair, their bestial eyes bloodshot with blood-lust.

Contorted faces...teeth, first white then red...glowing red-rimmed eyes...flash in & out of the screen...till finally a haze of crimson clouds mercifully blots out the bloody scene...

The bodies of Manuwalde & Luva are motionless as they are carried by Dracula and his entourage to a tomb-like room. The body of the African is placed in a coffin and Dracula leans over him, declaring:

"You shall pay, black prince! I will place a curse of suffering on you that will doom you to a living hell! A hunger, a wild gnawing animal hunger, will grow in you—a hunger for human blood! But I will seal you in this living tomb, you and your princess, and here you will starve for eternity, torn by an unquenchable thirst!"

Luva, beginning to revive in a corner, stares in horror as Dracula continues:

"I curse you with my name—you will be... *Blacula!* A vampire like myself. A living fiend!"

Manuwalde/Blacula's screams are cut off as Dracula slams the coffin shut and seals it with a huge padlock. Then he whirls on Luva, still huddling in stark terror at what has transpired, and lifts her from the floor like a limp puppet.

"You will watch!" Dracula shrieks in rage, "helpless and dying, till your flesh rots from your bones! And his cries will haunt you till your death!" Whereat, laughing fiendishly, the vampire Count leaves the underground vault, leaving the two to their dark doom.

It will be 150 years till the dust of that tomb is disturbed again...

the resurrection of blacula

Billy, a white boy, and Bohhy, his black friend, visit Transylvania in 1966 and go to Dracula's



"Thru the black of night, I gotta go where
you are..."



BLACK FURY

The Prince of Darkness has been undone by the sun.



castle to purchase some curios. The nervous agent explains to them, "The Count and his household were destroyed long ago by the great Dr. Van Helsing."

Among other things, the pair unwittingly purchases the coffin in which Blacula has been suffering the pangs of a premature burial.

Blacula's coffin is transported to a warehouse in Los Angeles. The young men attempt to pry it open. The crowbar slips and Billy gashes his arm. Blood is flowing from it profusely.

The next thing—

BLACULA lives! All 6'5" of him—and he has thirsted for a century & a half!

Blacula attacks Billy like a feral beast and, after his "feast", turns his attention toward Bobby. Bobby attempts to run away but Blacula commands: "Stay!"

Bobby too pays with his life as the blood is drained from his body to satisfy the unsatisfiable thirst of this accursed black Dracula.

Luva luvs again

Imhotep, the living mummy, found that his loved one had reincarnated and Kharis too was fortunate in that respect, discovering his beloved to be a reincarnate in modern times. So, now, Manuwalde (Blacula) finds his Luva alive in the form of a girl known in this life as Tina.

The film has barely begun. The game's afoot: the bats are a-wing and Blacula does his thing for another hour or more of horror.

Dr. Donald A. Reed, Founder & President of the Count Dracula Society, at a special previewing screening of BLACULA declared it to be one of the most frightening vampire pictures of all time.

the creepy cast

Star William Marshall is a distinguished Shakespearian actor who has appeared in such fantasy plays as *Peter Pan* & *The Green Pastures*. You may remember him as Uhal the Genie in *SABU AND THE MAGIC RING*. Appropriately, he has also acted in the play *When We Dead Awaken*. You've seen him on TV in episodes of *Star Trek*, *Tarzan*, *Hitchcock Presents* & *The Man from U.N.C.L.E.*

Vonette McGee, the woman Blacula loves, has appeared in a female film version of "Faust"—*FAUSTINA*!

Gordon Pinsent, the detective lieutenant, was the President of the United States in *COLOSSUS—THE FORBIN PROJECT*.

The latest actor to depict Count Dracula is Charles Macaulay... Lance Taylor Sr., the mortician, appeared in *FROGS*... Ron Pennington appears in the sci-fi film *PUNISHMENT PARK* and in *TERROR FROM THE STARS*.

And Elisha Cook Jr. celebrates his 51st year in his acting career!

END

Fearsome Glow in the Dark Monster Model Kits!



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NEW BUCK ROGERS PRE-ASSEMBLED MODEL KITS



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TWIKI THE ROBOT Buck's twenty robot companion! **#2016/\$13.10**

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The dividing line between comics and movies is thin. While they are two different mediums, the story ideas are applicable to both and who's to say which one influences the other first? Here is a little story set in the twilight of the Austro-Hungarian Empire. In the cemetery, at dusk, the villagers are in . . .

Pursuit of the VAMPIRE!



THEY TOLD ME AT THE INN MOST OF THE MEN OF THE VILLAGE WERE UP HERE. WHERE ARE YOU GOING? WHY ARE YOU LEAVING THE CEMETERY?

THEN THEY MUST HAVE TOLD YOU OF THE TWO GIRLS WE'VE BURIED AND HOW THEY DIED!

BLOOD DRAINED FROM THEIR BODIES NO TIME FOR MOURNING IN CEMETERIES WITH A KILLER ABOUT!

WE'RE TO MEET THE BURGERMEISTER AT SUNDOWN. HE'LL ORGANIZE US TO SEARCH THE VILLAGE AND COUNTRYSIDE!

BEST TO JOIN US, STRANGER. A MAN BY HIMSELF IS HIGHLY SUSPICIOUS!

DON'T YOU PEOPLE REALIZE WHAT YOU'RE UP AGAINST? MY HOME WAS DESTROYED BY A MENACE LIKE THIS! YOU WON'T BE HUNTING AN ORDINARY KILLER ... THIS IS THE WORK OF A VAMPIRE!

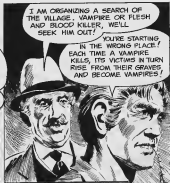
VAMPIRE?!



HERR BURGERMEISTER!

YOU WERE TO MEET ME IN THE VILLAGE! I FIND YOU ON THE ROAD BABBING LIKE CHILDREN OF SUPERSTITIOUS DEMONS!

BELIEVE ME, BURGERMEISTER, VAMPIRES ARE REAL! THEIR TERROR CHASED LIFE OUT OF MY NATIVE VILLAGE. LISTEN TO ME AND WE CAN PREVENT THE SAME FROM HAPPENING HERE!



I AM ORGANIZING A SEARCH OF THE VILLAGE, VAMPIRE OR FLESH AND BLOOD KILLER, WE'LL SEEK HIM OUT!

YOU'RE STARTING IN THE WRONG PLACE! EACH TIME A VAMPIRE KILLS, ITS VICTIMS IN TURN RISE FROM THEIR GRAVES AND BECOME VAMPIRES!



YOU BURIED THE TWO WOMEN UP THERE! REST ASSURED TWO VAMPIRES ARE IN THEIR PLACE! THERE IS WHERE THE HUNT BEGINS!

STALK IN A CEMETERY BY N-NIGHT?

FOR V-VAMPIRES??!



THE LIGHT IS ALL BUT GONE! VAMPIRES RISE AT SUNSET. PRAY THESE GIRLS HAVEN'T HAD TIME TO GET FREE OF THEIR GRAVES!

THERE! BY THE TREE IS WHERE THE FIRST WAS BURIED!



TOO LATE!

EMPTY! I DON'T BELIEVE IT!



THERE MAY STILL BE A CHANCE. IT'S NOT UNCOMMON FOR THEM TO HELP ONE ANOTHER...WHERE IS THE OTHER GIRL BURIED?!

BUT IT'S PITCH DARK NOW! IN A SHORT WHILE THERE'LL BE A FULL MOON. MORE LIGHT TO STALK THEM BY!



ANY DELAY AND THEY'LL BE FLYING BY BAT'S WINGS TO RAID YOUR VILLAGE! WE CAN'T WAIT! WHERE IS THE OTHER GIRL!

UP THERE! SHE WAS LAID TO REST IN THE MAUSOLEUM ON TOP OF THE MOUNTAIN!



YOU PICKED UP TWO OF THE LARGE SPLINTERED PIECES FROM THE GIRL'S COFFIN... WHY?

IT'S MY HOPE THAT LATER I'LL FIND EXCELLENT USE FOR THEM.



CAT-TAILS! THEY'LL MAKE FINE TORCHES IF WE NEED THEM. HAVE YOUR MEN GATHER SOME, BUT QUIETLY! WE DON'T WANT TO ALERT OUR PREY!

GOOD LORD! LOOK!





QUICKLY! YOU MEN WITH GUNS CAN SHOOT HER BEFORE SHE'S INSIDE!

NO! KEEP STILL! YOUR BULLETS ARE USELESS. SHE'LL JUST FLY AWAY! BUT INSIDE... SHE AND HER FRIENDS ARE TRAPPED!



BUT IF GUNS ARE NO GOOD, HOW CAN WE FIGHT THESE CREATURES!

A WOODEN STAKE IN THE VAMPIRE'S HEART!



GO INTO THE MAUSOLEUM... WITH GUNS USELESS!!!

FIGHT SATAN'S DEMONS WITH ONLY WOODEN STICKS? YOU ASK TOO MUCH!

IT HAS TO BE DONE, BUT THERE ARE TOO MANY OF YOU ANYWAY. LEAVE IT TO THE BURGERMEISTER AND ME. GET TO THE VILLAGE AND PROTECT YOUR HOMES IF WE FAIL!

I HAVE A RESPONSIBILITY AS VILLAGE LEADER TO DO THIS, BUT WHY SHOULD YOU, A STRANGER, RISK YOUR LIFE?

THEY MADE IT IMPOSSIBLE TO LIVE IN MY HOME! PERHAPS NOW I CAN LIVE HERE... WHEN I GIVE THE WORD LIGHT YOUR TORCH AND THRUST IT IN THE DOOR...



NOW! INSIDE! QUICKLY! SHE'S TRYING TO GET THE OTHER OUT OF THE CASSET!





A FINE NIGHT'S WORK!
THE MOON IS JUST COMING
OVER THE MOUNTAIN AND
THE VAMPIRES HAVE
ALREADY BEEN
DISPATCHED!

NOT QUITE,
BURGERMEISTER,
SOMEONE ATTACKED
THOSE GIRLS AND
MADE THEM VAMPIRES
... HE STILL ROAMS!



BUT HOW CAN WE FIND
THAT ONE! NO CLUE
TO GO ON; NO PLACE
TO START!

OH, THERE ARE CLUES..
SIGNS THAT REVEAL
THE VAMPIRE... THEY
CAST NO SHADOWS,
THROW NO IMAGE... JUST
AS TONIGHT WHEN WE
CROSSED THE STREAM ...
ONE VILLAGER WAS NOT
REFLECTED!



YOU, BURGERMEISTER!
YOU CAST NO
REFLECTION IN
THE WATER!

YOU ARE TOO
OBSERVANT, MY
FRIEND! YOU SHOULD
HAVE BEEN SATISFIED
WITH THOSE TWO GIRLS
I ALLOWED YOU TO KILL!



NOW, FOR YOUR
MEDDLING, YOU
ARE GOING
TO DIE!

THE GREED
OF THE
VAMPIRE! THE
BLOODLUST!
NIGHT AFTER NIGHT,
ANOTHER VICTIM...
I CAN'T LET YOU
DESTROY THIS
VILLAGE!



I NEED IT FOR
MYSELF! EVERY
FULL MOON!



CARE TO TAKE A
MOONLIGHT STROLL?
...NO? ALL RIGHT,
CHICKENS... BUT,
BUILD UP YOUR
COURAGE! YOU'LL
NEED IT.

The End

DRACULA T

rival for lugosi? lee?

nocturnal triumph

WE CAME. We saw. We were conquered. We departed from the preview auditorium in a fever of excitement. We, we brethren & sisters of the Noble Order of Count Dracula, Los Angeles headquarters division, who sat spellbound at the theatrical revelation of what the rest of the nation was scheduled to see as a Halloween treat on TV.

Then something happened.

Something stranger than fiction.

The Vice-President of the United States resigned! And with his resignation, DRACULA went down the tube. Temporarily. You may have seen it by the time this reaches print. If so, you'll know what I'm enthusing about. If not, you still have a major treat ahead.



V

**JACK
PALANCE HOLDS
YOUR LIFE IN THE
BALANCE**



Lucy meets her fate at the fangs of the Thirsty Count.



A new—and successful—concept of the King of the Undeeds.

new treatment

Horror script veteran Richard Matheson (*THE PIT & THE PENDULUM*, *THE FALL OF THE HOUSE OF USHER*, *THE INCREDIBLE SHRINKING MAN*) has chosen to play down the supernatural elements in the Thirsty Count's nature and emphasize his...inhuman...humanity.

Jack Palance, remembered for an outstanding performance in the television of *DR. JEKYLL & MR. HYDE*, brings to unlife the legendary vampire whose hunger for human blood brings tragedy to a gracious English country estate and whose "kiss" turns a gentle, lovely girl into a vicious vampire herself, desperate to drain the blood of other human victims.

Dracula is Vlad the Impaler, centuries after his death, and if his portrayer, Palance, has a rounder, fuller face than we are used to—remembering Lugosi, Lee, Chaney, Lederer and Carradine in particular—his ferocious features seem to be but a thin film of flesh drawn skin-tight over a skull impatient to burst forth from its head.

wolves of darkness

The new *DRACULA* has an inspired beginning as a midnight pack of "children of the night" race, howling, from a nearby forest into the forecourt

of Count Dracula's estate. As *FM*'s photographer Walt Daugherty commented afterward, "We can forgive that they were police dogs rather than wolves—the scene was so well-conceived & executed."

the one & only

Muchly missed—by me, at any rate—was the character Renfield; but, then, there was only one Dwight Frye, the original fly swatter.

Also, it was admittedly a bit of a shock to see "Young Winston" (Simon Ward) mixed up with vampires. Altho perhaps it shouldn't have been: wasn't it Churchill, the great leader of the beleaguered little island of England who, during World War 2, declared: "The sun never sets on the British Vampire" (?)

But, momentary levity aside, once outside the preview hall the press of humanity was thick around Richard Matheson as each viewer in turn attempted to shake his hand & congratulate him on a marvelous presentation. It was at once evident that this would have to be a top contender for a Radcliffe Award from the Count Dracula Society.

One thing for sure: I'll never forget that ending! I don't think you will either.



DRACULA THRU THE DECADES: Max "Nosferatu" Schreck in the 20s... Bela Lugosi in the 30s... since 1958 and into the 70s, Christopher Lee... and now a once-in-a-deathtime performance by JACK PALANCE.

FRANK FILMS REGULAR & SUPER C

FRANKENSTEIN MEETS THE WOLFMAN



High in the Capetown Mountains, a mad scientist works to revive the Frankenstein monster. And he succeeds in time for the living corpse to do battle with the Wolfman. The fight between the monsters is one of terror. **Frankenstein Meets the Wolfman** is available on VHS. **ONLY \$22.95**

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After Keroll portrays a scientist who leads the resistance, **Doom of Dracula** tells the story of a man who is the only one who can defeat the vampire. **ONLY \$22.95**

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RETURN OF DRACULA



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HOME MOVIES SO GHOSTLY... YOU WILL BE ASTONISHED!

BLACK ROOM



The amazing Boris Karloff, one of the finest "horror" actors of all time, stars in this fabulous horror film. A subtle monster who is these two females no terror left off! Could it be Mr. Karloff? What is the secret of the Black Room? A Black and White DVD, R, Rent, In Regular & Super Screen Film #2276/212 55

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CURSE OF THE MUMMY'S TOMB



No contest of this vicious fiend! This ancient mummy is back here, he'll be back, and all blood-curdling rays! You must be strong to stay while entering this terrifying film! Do you dare try? Prove yourself! Chinese film, Regular & Super film #2269/512 55 or in R/W in Super & regular #2270/512 55

THE VAMPIRE & THE BALLERINA



This is one of the strangest of all the Vampire films ever produced! There is a strange suspicion that the undead exist not only one but all of the blood houses in Europe! The Old World will meet in the new! Also there are questions are involved with it! 200 is really in Super & regular #2271/512 55

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Frankenstein is a scary faced fellow. In this movie is an Astro-robot created by an American scientist. Both menhanded characters and become Frankenstein-like! He is put to the challenge of the world! Super Monsters! Warning! Beware their stars! Who is the real hero? #2272/512 55, Super & regular #2273/512 55

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WRITTEN BY GARY K. WILSON



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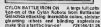


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THESE WERE THEIR LIVES

Formerly unknown episodes in the unearthly existences of Famous Monsters

RIP VAN DRACULA

by G. JOHN EDWARDS

The pallid, feeble hand of Count Dracula thrust the coffin lid upward, and his own ghastly figure followed close behind. As he arose, he yawned and stretched his arms toward the beckoning night sky, and he realized that he had overslept. He was now weaker than he had ever been, but he managed to summon enough strength to stagger to the crypt door. Leaning against the cold stone wall for support, he again pondered his misfortune. As he knew not the length of time he had been in slumber, he supposed that it was only thru one night.

The misty veil of night was slowly being drawn over the rocky Transylvanian countryside, and soon it was time for Dracula's midnight meal. He stepped out into the arms of the icy wind, readying himself to be transformed into a bat—the only way to fly!—, but a newspaper was blown at his feet. In curiosity he picked the crumbling wad of words up, glancing at the headline. He was immediately paralyzed by disbelief, for it read:

**ALIENS INVADE EARTH!
DESTRUCTION INEVITABLE
FANTASTIC RAY EVAPORATES
BLOOD ON CONTACT**

Still gaping, his eyes shifted to the date below: 31 March, 2083. His sleep had been longer than suspected—much, much longer.

Knowing that, according to the headlines, his blood supply would surely be imperilled, and soon destroyed, Dracula tearfully retreated to his crypt. There, from a dusty, cobweb-clad panel, he withdrew a wooden stake with his trembling, pale hands. Peering out in the darkness at the world he would never again see, he plunged the stake thru his heart and moaned in agony, thrashing his head about one last time. Then he fell silently, for ashes make no noise.

Not more than a moment later, 3 shadowy figures emerged from the darkness of the mountains, stepping into the crypt. Holding a candle aloft, one ran his hands thru the ancient dust on the floor, around which an abandoned cape, medallion and ring lay in memorium.

"He is no more," the stranger said grimly. "The trick worked. The phony newspapers were a stroke of genius."

"Yes. There are more ways than one to skin a bat."



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Authentic Soil from Vlad's Castle in Transylvania

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Certificate of Authenticity

Each Pendant is \$17.95 and comes with a Certificate of Authentication.

This is not a gag, not a spoof, not a gimmick, not a put-on. The soil in this unique Pendant actually came from the Castle Dracula, high in the Transylvanian Mountains of Romania—where Bram Stoker's hero Jonathan Harker discovered the fascinating and extraordinary secrets of Count Dracula and the mysterious Vampires.

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of the Greatest Horror Story
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